

REFLECTIONS

UPON

THEATRICAL EXPRESSION

IN

TRAGEDY.

With a proper

INTRODUCTION,

AND

APPENDIX.

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*Da sapere & fari.*

*Tacere qui nescit, nescit loqui.*

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REFLECTIONS

ON THE

MARK OF E.D.

WILLIAM

INTRODUCTION

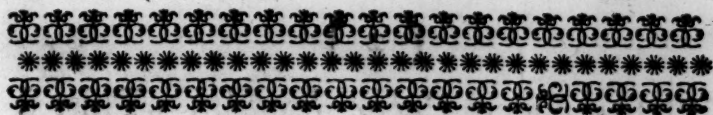
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A P.R.E.N.D.I.X.

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T H E

## INTRODUCTION.



HE Public of all Countries where *Theatres* are established agree in the Opinion, that *the Profession of an Actor is low and contemptible*; and the Laws of some States regard it in a Light still more severe. It must, indeed, be owned, that the private Character of many who have trod the Stage has been intolerable: The Public have resented it; and, finding the Case too common, threw, at last, their Load of Resentment upon the *Profession* itself.

Instances, however, are producible, that Female, as well as Male Virtue, Discretion, Probity and Honour have really existed in *Theatres*; but, the Number being, comparatively, small, the *Profession*

B still

still lies under *Public Scandal*. This, I think, is going too far: I believe, that this *unfavourable Opinion* of the *Profession*, not the *evil Tendency* of the *Profession* itself, has, from their first Establishment, filled the Theatres with so many *bad Men*: I am sure it has with *bad Actors*.

Is it to be thought, that People of Education and Honour will crowd into a Profession which the World has stigmatized, if they had any Prospect in more reputable Life? No, surely: Necessity, the severest Necessity must compel them to submit to it. The Number of such must therefore be very small; and yet, out of *these*, I judge, our *best Actors* are to be expected. Men of a Stamp different from the above, by the Liberties and Profits of a Theatrical Life, are bronzed against the Opinion of the World; and, thus, the Stage becomes the favourite Asylum of Numbers, whose private Characters will bear no Inquiry.

But the Point, I presume, may be carried further. Is it not, in Consequence, owing to this *public Prejudice* against the *Profession*,

*Profession*, that the Theatres, of all Countries, have as few good *Actors* as they have good *Men*? I say in *Consequence*, because I am singular enough to think that there is a strong Connection between *Moral* and *Theatrical* Excellence.

It would, I confess, be going too far, were it said, that a virtuous character cannot be tolerably represented by an Actor of no Virtue: But, if, as, I suppose, every one allows, the *Delicacy* of *Theatrical Expression* can never be expected from an Actor that does not *feel* his Part, it may not be unreasonable to imagine, that a Man of Education and Morals bids fairer for *Theatrical Excellence*, than one, defective in *both* or *either* of these.

For Instance: Let JAFFIER be the Character to be represented. One of JAFFIER's principal Characteristics is *conjugal Tendernefs*, and the most exquisite Sensibility of the Distress his beloved Wife must suffer, under the Ruin of his Fortune. Let us suppose him, after having heard from PIERRE, the Havock that had been made at the Seizure of his



Effects, listening to this bitter Aggravation :

“ The very Bed, which on thy wedding Night  
 “ Receiv’d thee to the Arms of BELVEDERA ;  
 “ The Scene of all thy Joys was violated  
 “ By the coarse Hands of filthy Dungeon Villains.  
 “ And thrown amongst the Common Lumber.—

*Venice Preserv’d.*

How would a Man, insensible to the Delicacy of an Union of the Sexes, founded upon mutual Merit ; unmoved at the Distresses of those about him, and careless of every Thing but his own Pleasures ; how would such a Man fill up his Pause of Silence ? Why, probably, by fumbling in his Pockets, a shrug or two of the Shoulders, or staring round the House, ’till the Catch-Word inform him ’tis his Turn to open his Mouth : Or, suppose him so much Master of Fiction, as to give *some Expression* of what he ought to *feel* ; can it be *so* animated, *so* like to what a *sensible* Heart discovers itself by on such an Occasion, as when the *personating* JAFFIER is a Man of such a Turn of Mind, as to want nothing, but an *Identity*

*tity of Circumstances, to make him JAFFIER himself? His Feet, his Hands, his Eyes, his Face, his every Attitude, would, all, be full of Expression, and give Eloquence to Silence*

How, then, would *such* a JAFFIER breathe out the Tenderneſſes of a Paſſion to which his natural Generoſity makes him no Stranger! How would this fond Address to the imaginary BELVIDERA come forth, with a *Management* that gives a *natural Reality* to *Poetical Fiction*!

“ Canſt thou bear Cold and Hunger? Can theſe

“ Fram’d for the tender Offices of Love [Limbs,

“ Endure the bitter Gripes of ſmarting Poverty?

“ When baniſh’d by our Miſeries abroad,

“ (As ſuddenly we ſhall be) to ſeek our Refuge

“ In ſome fair Climate, where our Names are

“ Strangers,

“ For charitable Succour; wil’t thou then,

“ When in a Bed of Straw we ſhrink together,

“ And the bleak Winds ſhall whistle round our

“ Heads;

“ Wil’t thou then talk thus to me? Wilt thou then

“ Huſh my Cares thus, and ſhelter me with Love?

*Ibid.*

I do not think it in the Power of a  
*Churl, a Libertine, a Man of Vague and*  
*trifling*

*trifling Idea's*, to give these Lines their due *Expression*, be his *Art* at *Imitation* ever so great: *Play* the Part he may, but not *Act* it.

But, “ admitting this to be true, (will  
 “ some say) how will it raise the *Profes-*  
 “ *sion* in general from *public Obloquy*?  
 “ The Laws of the *Drama* make it ne-  
 “ cessary to introduce *vicious*, as well as  
 “ *virtuous* Characters: If, then, to per-  
 “ form his Part, the Actor must *feel* it,  
 “ the Stage must have its *Villains*, and  
 “ *Vice* must be inseparable from the *Pro-*  
 “ *fession*.” I hope, I think otherwise.

Perhaps, it may be found, that a Man of Probity may *personate*, and with deserved Applause, a Character which, in *real* Life, his Soul detests. 'Tis much easier for a Man of Sense to play the Fool, upon Occasion, than for a Fool, at any Time, to go through with the Character of a Man of Sense. A Woman of Gaiety, founded upon Innocence, will come much nearer, in Appearance, to the criminal Part of her Sex, than they can to the Semblance of her natural Modesty.

An



An Actor of Parts, whose *private* Character stands well with the Public, has none of that *Abasement* which necessarily accompanies conscious Vice ; and will, of Course, be prompted to throw out his Art, as an Actor, when he is assured that his Audience believes his Villany to be merely *personated*. Nay ! the Audience themselves, knowing their Man, will give Applause to the *Actor*, though they detest the *Villain* he represents.

On the Reverse, the *bad* Man, *known* to be such, be his acting Capacities ever so great, cannot avoid the interrupting Thought, that his Audience consider him *merely* as an *Actor*, and hold a most absolute Contempt for him in *all other* Lights. Besides ; his Freedom in imitating a virtuous Part will be much lessened, by his considering that his Applause must be, in a Manner, *extorted*, and that his Audience will be the more critical upon his Action, as they are sensible he is in a Character much *superior* to his *real* one.

If

If this be Fact, *all* Characters in the *Drama* may be kept up, and the *Profession* of the *Actor* in a *personated Knave* be preserved from *Contempt*, by the established *private* good Character of the *Man*.

May we now, then, venture to repeat, that, if the *public Obloquy* thrown upon the *Profession* of an *Actor*, has a tendency to deprive the Stage of Men who have the most solid Accomplishments, and, at the same Time, is not of Force enough to keep off People of another Cast ; can we ever expect to see in *full Delicacy* and *Perfection*, the *most rational Entertainment* that can be offered to the *Human Mind* ?

I'm a Man of *no* Connection with *any* Theatre, but a frequent Attender upon our *own* ; which I could wish to see raised *above* all Degree of *Censure* . This inclines me to offer a few *Reflections* upon THEATRICAL EXPRESSION IN TRAGEDY : Not that I think myself qualified to *direct* public Taste ; my Attempt will be, merely, to shew, that a Master of *Theatrical Expression*, in all its *extensive Significancy*, must be possess'd of such Accomplishments,

ments, as to set the *Profession* above all Contempt.

An Attempt, I confess, utterly *neealefs*, were all who frequent the Theatres apprised, how much *complicated Merit* is necessary to make a GARRICK.

It will, here, be proper to observe, that the *End* proposed in a *regular Tragedy*, is to *insinuate moral Instruction and Improvement to our Minds and Hearts*, by a *well directed Application to our PASSIONS*; especially those of *Resentment, Pity, and Terror*. In this, chiefly, does it differ from *Comedy*; with which we have, now, nothing to do.

The Poet fixes upon a proper Subject; lays his *Plan*; or, as he commonly calls it, his *Plot*; upon which, his Success, as a *Dramatic Poet*, greatly depends. He moves our *Attention*; excites our *Curiosity*; throws in Obstacles to keep us in *Suspence*; at the same Time, having so judiciously brought us to be interested in the Characters he produces, our *Resentment* rises at the Villain; our *Pity* weeps



for the Distress'd; and our *Terror*, aggravated by the Uncertainty of what will become of our afflicted Favourites, excites an agreeable *Anxiety*, which a sensible Mind cannot fail to *profit* by. At last, the *Catastrophe* dismisses our Attention, with a full Persuasion, that UNAFFECTED GOODNESS IS THE GREATEST ACCOMPLISHMENT OF MAN.

Under such Rules, let us suppose the Tragedy *complete* in *Unities*, *Manners*, *Sentiments*, and *Diction*. What does it then want to produce its intended Effect? ACTION: The *Poet* can affect us no farther than the *Ear*; the *Actor* must give it Life to affect the *Eye*: Then it is, we feel the combined Effects of the *Poet's* Judgment to *address the Passions*, and the *Actors* to *excite them*.

Can this be done by Men *contemptible*? Can those whom Brothels and Gaming-Tables have spew'd forth, do Justice to a *Shakespeare*, an *Otway*, an *Addison*, or, not to be particular, (for we mean no Affront) to *any* accurate Writer of Tragedy  
for

for *any* Stage? No, surely. No Man can be Master of *Theatrical Expression*, unless he can *perceive*, and that *accurately*, how *Nature* draws over the several *human Passions*. This requires *Genius, Education, Reading, Experience*; and, in *Tragedy*, a *Solidity of Thought*, which never accompanies *abject Morals*.

I perceive that I have mentioned *Experience* as a necessary *Fitness* for *Theatrical Expression in Tragedy*: I do not recall it.

Our personal and ordinary *Connections* with the *World*, cannot fail to bring the capital *Passions* of the human *Mind* frequently before us. Now, no Man, who cannot animadvert upon such *Occurrences*, so as to see what is *affected*, and what is *real*, can (with due *Submission*) ever make a *just Actor*. But, if he takes his *Distinction right*, and, from seeing genuine *Nature*, be the *Passion* what it will, *feel a Counter-part* in himself; that Man has the *first Accomplishment* towards *Theatrical Expression*.

It was *Demosthenes*, I think, whom a Client applied to, to appear for him in Court, in an Action for Damages. The Fellow told his piteous Relation with so much *Apathy*, that the Orator conceived he should get no Credit by the Cause. Master, as he was, of the human *Passions*, he coolly told his Client, “ That “ the Abuses he complained of were but “ trivial:” “ How, Sir,” said the Client, “ trivial? Sir, is it trivial to be “ treated so and so?—Is it trivial to “ have——? Give me Patience! Sir! Sir! “ All this trivial? trivial, Sir!” That great Man had, now, all he wanted to induce him to espouse his Client’s Cause. He saw that the Complaint was *just*, because his Client’s Resentment was *real*.

A Man that cannot trace the human *Passions* like a *Demosthenes*, will never get a Reputation from the *Stage*. He that *can* do so, and, upon Call, *express* them as he finds *Nature* does, ought not to be thought *meanly* of for being *upon* it.

But



But this is not all: We are further to consider, that *no Man can be Master of THEATRICAL EXPRESSION*, unless he can critically *distinguish* and *preserve* the specific *Difference* of *Characters*.

In all well-written Plays, the *Character* of each Person in the *Drama* is *strongly mark'd* with some *Peculiarity*, which renders it *specific* and *personal*. This the Poet is under Laws to keep up to, thro' every Circumstance into which he thinks fit to shew the Person so *characterised*.

These *Characteristics* arise from the *Temper*, *Quality*, *Imployment*, *Age*, *Country*, and *Religion*, which he would have us suppose the Person he introduces to be of; and, of Course, the Poet's *Sentiments*, *Manners* and *Diſtion*, must be *specifically* accommodated to *this very Person*; and that, through the *whole Character*.

All this the *Actor* must *see through*; he must accurately fall in with the *Intention* of the Poet; or he can never give  
the

the Character he assumes *Theatrical Expression*.

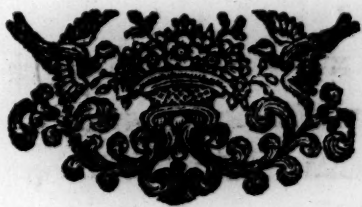
An Instance may make our Meaning plainer : Be it the Character of CATO.

We find him a Man of *even Tempers* ; of *Quality* ; imploy'd at the *Head* of the Opposition to *Cæsar* ; a Man in *Years* ; by his *Country*, which he *obstinately lov'd*, a *Roman* ; In Principle, a *Stoic*. Mr. *Addison* would have finned beyond all *Poetical Forgiveness*, had he lost Sight of any *one* of these *Characteristics*, in any *one* Circumstance in which he places his CATO. His CATO must *think* and *speak*, like CATO ; *resent*, like CATO ; *grieve*, like CATO ; *bear Distress*, like CATO ; and *die*, like CATO.

With as much *Minuteness*, must *each* of these Particulars be *observ'd* and *kept* up to by that *Actor*, who would give *Theatrical Expression* to the CATO of *Addison*. In *Voice*, *Manner*, *Gesture*, and *Attitude*, he must ever be the CATO of *Addison* ; and, for the Time, totally forget

forget he is *any Thing else*, or has any other *Connection*.

Can we then, in Justice, think *contemptibly* of a *Profession*, which requires such *various*, yet *united* Accomplishments ! Or can it be conceived, that a Man of *mean Education*, *low Ideas*, and *abandon'd Principles*, can pass upon us, through a *single Speech*, for the CATO of Rome and Addison !



Theatrical

forget he is any thing else, or has any

other Connection.

Can we then, in Justice, think can-

trary of a Professor, which requires

such views, yet make Accomplishment?

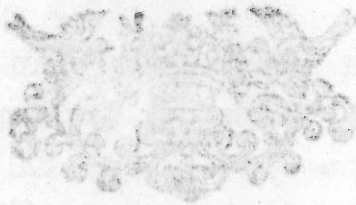
Or can it be conceived, that a Man of

mean Education, low Ideas, and absurd

Principles, can pass upon us, through a

single Speech, for the Cause of Rome and

Addison?







O F  
Theatrical Expression  
I N  
T R A G E D Y.

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S E C T. I.

THEATRICAL EXPRESSION *in* TRAGEDY  
*defined, in general.*



THEATRICAL EXPRESSION is of *extensive* Import. It does not imply *Elocution* only, or the Delivery of an Actor's Part, by *Speech*; but comprises, also, *every Attitude* of *every Member* of the Human Fabrick, as they are *naturally* put in Motion by the *several* Workings of the MIND.

D

MIND

The MIND has more Ways to express itself by, than *Speech*; and, under *some* Impressions, most *emphatically* indicates itself by *absolute Silence*. She commands the *Feet*, the *Hands*, the *Head*, the *Face*, the *Eyes*, to communicate her *Emotions*, and that by *Attitudes* and *Movements* as *various* as those *Emotions*, and particularly adapted to express *each* of them.

THEATRICAL EXPRESSION, then, implies “ an Exhibition upon the *Stage*, in  
 “ *personated* Characters, an exact and accurate Imitation of Nature in *real* ones;  
 “ and, when confined to *Tragedy*, the  
 “ Imitation of such *real* Characters as  
 “ can be *personated* within the Rules  
 “ of that Part of the *Drama*; including  
 “ a strict Propriety in the adventitious  
 “ Assistances of *Dress* and *Scenery*.”

SECT.

## S E C T. II.

Of ACCOMPLISHMENTS, personal and acquired, *which are requisite in a MASTER of THEATRICAL EXPRESSION in TRAGEDY.*

AS the Characters in TRAGEDY are generally laid in high, or, at least, genteel Life, the *Figure* of an Actor is of no small Moment. His *Voice* must be tuneable, if not melodious, and his *Ear* not insensible of Cadence and Harmony. His *Memory* must be strong and retentive, and furnished with Ideas of what is pleasing, great and good.—*Dancing* must direct him in the Management of his *Feet*; *Fencing*, in that of the *Hands*; and both together give Ease and Gracefulness to every Motion of *Feet*, *Hands*, *Head*, and the *whole Body*. — Good *Sense* and *right Principles*, improv'd by *Reading* and *Observation*, if not *Learning*, must spread *Meaning* into every Feature, and give *sentimental Expression* to that great Index of

the Soul, the *Eye*.—He must see so closely into Nature, as to know under *what* Passions, and *when*, under such Passions, Nature relieves herself by *Silence* : Without this, his *Expression* will want, one of its greatest Beauties, *artificial Pauses*, which, when judiciously thrown in, affect us more, than any Thing the POET can say upon the Occasion.—His *Attention* to what passes among the other Characters connected with him in the same DRAMA, must be conducted with equal *Sensibility*. He must be a thorough Judge, at *what* Words and Gestures in others, the several *Passions* take *fire*, or *cool* in our own Breast, and *animate*, by proper Evidences of his *feeling* this, the *attentive Silence* he is obliged to keep while addressed to by the other Actors.—Some Knowledge of *polite* Life, and the *Modes* of *Habiliment* in different Countries, must direct his *Taste in Dress* :—And, tho' no Connoisseur in *Painting*, the *keeping* and *perspective* Part of it he ought not to be at a Loss in judging of, especially if the *Scenery* falls within his Province.—With *all* these  
Accom-



Accomplishments the Actor is not yet compleat for *Theatrical Expression*, unless his Invention, under their Direction, give *Variety* to his Manner of Acting ; not in *different* Parts only, but in *one* and the *same* at different Times. An Excellence how rarely to be met with ! How difficult to attain !— To conclude ; a *manly Composure*, mixt with a *respectful Modesty*, must keep him from discovering, and, if possible, feeling too great *Emotion* at the *Censure* and *Applause* of the Audience. Otherwise he derogates from his *Theatrical* Character, and will necessarily *sink* in his *Expression*.

These, or nearly such Accomplishments as these, must unite to constitute a *Master* in THEATRICAL EXPRESSION. A distinct Consideration of *each* will shew the Necessity of them *all*.

## SECT.

## S E C T. III.

## Of F I G U R E.

**T**H O' a Defect in this can by no Means be laid to the Charge of any Man, yet the *Actor*, who will venture to present himself in TRAGEDY with a Figure *remarkably* defective, is not entirely undeserving of Censure. In COMEDY, indeed, there are several *Parts* whose Humour is greatly heightened by the *Oddities* in an Actor's Person ; but in TRAGEDY 'tis quite the Reverse. How would the facetious PENKETHMAM, whose *Face* was a more Laughter—moving Jest, than most of those he was to speak, have appeared in the grave, solemn, mournful *Buskin*? We all know how unaccountably impressive the *Figure* and *Address* of some People is, at first Sight, either in their Favour, or otherwise ; and that Grandeur, Beauty, Ease, and Elegance, Male as well as Female, irresistably attaches us to the happy Possessors of such Accomplishments. How material, then, this must be to an  
*Actor,*

*Actor*, may easily be imagined; 'twill either conceal, or atone for, some Inaccuracies that may escape him, and serve to heighten his other Perfections.

'Tis true, indeed, that the real Figures of many of those illustrious Personages, whose Characters TRAGEDY revives upon the Stage, were very far from being equal in Grace and Dignity to their Souls; but because *Alexander* had his Neck distorted, must the Neck of his *Theatrical Representative* be disfigured into the same Position? TRAGEDY, like PAINTING, must shew us NATURE; but under as much *Advantage* as she will properly admit of.

#### S E C T. IV.

##### Of VOICE.

ELOCUTION is a principal Mode of *Theatrical Expression*: Distinct and clear *Pronunciation* are the chief Beauties in *Elocution*. The most celebrated *Orator* of ATHENS, was, by a natural Formation of Parts, thick-speeched, and in particular

particular could not pronounce the Letter R. This Defect, he was sensible, was a very *Capital* one in *his Profession*, and, therefore, for a long Time, used himself to articulate Soliloquy, in the Retirement of his Garden and Fields ; at the same Time, putting Pebbles into his Mouth to alter, gradually, the Size and Position of the Organs of Speech ; 'till, at last, he found himself in a Condition to appear in Public.

But on the *Stage* this Defect is the *more* notorious. Business or Curiosity were the chief Attractors of the antient Auditory to the *Rostrum*, which they *paid* nothing to be admitted to : We go to the THEATRE to be *elegantly* entertained, and *pay* a valuable Consideration to those who contribute to it. We have a Right then to expect an equivalent *Return*, and to express our *Disgust*, when we find those capital Speeches, which require a *clear, full, flowing, melodious* Articulation ; come tortured to the Ear in Tones, *thick, harsh, guttural, languid, or stridulous*.



## S E C T. V.

## Of E A R.

**W**E speak of this in the *Musicians* Sense of the Word. It is not, indeed, necessary to an Actor that he be so much Master of MUSIC, as to be a *Performer*; though he would find it a very serviceable Accomplishment to him as an Actor, if he were; but *Time, Harmony, and Cadence*, he ought to have some competent Idea of. Without this, he will never be able to adapt the *Strength* of his Voice to the *Dimensions* of the House he acts in; nor to the same House, as, at Times, it may be more or less *full*: which last is an Accuracy that few, I believe, have taken Notice of; but it is very material to those of the Auditory who sit most remote, when the House is crouded. *Sound*, which is no other than *Air* thrown into *certain Vibrations*, is obstructed and imbibed by all *porous Obstacles*, and that in Proportion to their *Porosity*; in Consequence,

quence, the Cloaths of every Person present imbibe each their Share of *vibrated Air*, and thereby cause the *Voice* to come fainter and fainter, in Proportion to its progressive Distance from the Speaker. Hence it is, that *Musicians*, when they would perform with Delicacy, in Places where they can take such Freedoms, remove Table and Floor-Carpets, Window-Curtains, and all such Moveables, as may flatten the natural Tone of their Instruments.

What Actor, without a tolerable *Ear* to Tones, can thus, occasionally, alter the *Strength* of his Voice? And yet, I speak it from Experience, one shall hardly hear eight Words in ten from some Actors at the back Seats of the *front Boxes*, when the House is *very full*, which, at a *thinner* Audience, would be very distinct at the same Distance.

*Monotony*, which is beyond all Suffrance in an Actor, is scarcely avoidable, without an *Ear* to direct him in *Emphasis* and *Cadence*. Should his *Emphasis* be just, that is, placed upon the *proper* Words,

Words, yet if his *Tone* be, in Point of *Time*, too *short*, or too *long* protracted upon any *emphatical Word*, it will offend the Ears of the more judicious Part of his Audience.

The *Passions* require *different* Modulacions of the Voice, into the soft, the plaintive, the slow, the brisk, the rapid, the stern, the exclamatory. What will in this Case avail him, without a *sensible Ear*? *Instruction*, nay even *Practice* will not, because he wants *one* kind of *Perception*, which is necessary to give them a *lasting* Place in his *Memory*. Nothing is more common, in some Actors, than to fall from a Tone soft and plaintive, in the Passion of *Love* especially, into a downright Whine; and in Speeches of Anger and Resentment, to run up to absolute Ranting. We read of some of the *antient Orators*, who were so apt, in the Heat of their Argument, to run into this last Extravagance, that they submitted to have a private *Regulator*, to keep them within Compass by a *Pitch-Pipe*.

In *Marches, Processions, &c.* which are accompanied with *military*, or *soft* and *solemn* Music, how disagreeable is it to see an Actor's *Feet* move in a *Time* directly the Reverse to that of the *Instruments*? How much more so, to perceive their Movement is under no Regulation at all? But is this to be done without an *Ear*?

Once more, and I have done upon this Head.

Through Defect of *Ear* it frequently happens, that an Actor, by over straining some occasional Speeches of Anger, or Threatning, &c. shall lose his Breath, and the Clearness of his Voice before even the fourth Act; both of which should be judiciously reserved for the *Catastrophe*, where they generally are most required.

S E C T.



## S E C T. VI.

## Of M E M O R Y.

**I**T has already been intimated, that an Actor's Memory must have two Properties: It must be *strong* and *retentive*, and furnished with Ideas of what is *pleasing*, *great*, and *good*.

The *first* of these Properties is too obvious to need any Argument to prove it *necessary*: The *latter*, possibly, may not be *equally* evident.

Do we not see a surprising Difference as to *Sentiments*, *Manners*, *Conversation*, and *Address*, in those, who have been used to the Inspection of *elegant Buildings*, improv'd *Prospects*, finish'd *Paintings* and *Statues*, together with the Conversation of Men of *Learning*, *Taste*, *Politeness*, and *Honour*, from others whose Connections *never*, or at least *partially* admitted them to such Advantages; but confined them to a Familiarity with *indelicat*e, *uncultivated*, and *low* Objects? Undoubt-

Undoubtedly, because the *nobler* Objects had habitually impress'd upon their *Memories* permanent Ideas, which would naturally express themselves in external *Manner* and *Behaviour*.

The *Tragic* Actor, and those in *polite* Comedy, cannot put on *Grace*, *Dignity*, *Ease*, and *Politeness*, without having the regular and constant Ideas of such Accomplishments in his *Memory*. His *Behaviour* will be of a Piece with his *Sentiments*; which, if they be *low* and *mean*, his *Memory* will force him to *betray* in his *Manner* of acting.

## S E C T. VII.

*Of the* MANAGEMENT *of the* FEET and  
LEGS.

THE *Feet* are more exposed to Observation than most of the Actors other Members; because the Stage is usually elevated, to make them move in a Line parallel to the Eye of a Spectator, in the foremost Row of the Pit: The Lamps too

too serve to render them the more conspicuous.

The frequent Traverses, and sudden Turnings upon the Stage, make the Management of his *Feet* and *Legs* no trivial Concern of the Actor. The bombast *Strut*, the diminutive *Trip*, the *unweildy* and *awkard* Movement of the *Feet* in Turnings; the *Toes* turn'd in, or placed in a strait Line with the Bone of the *Leg*; will lessen all the Dignity and Gracefulness of the other Parts of Attitude.

Nor are these without their Expression, if properly managed, in several of the *Passions*. In *Astonishment* and *Surprize*, arising from *Terror*, the *left Leg* is drawn back to some Distance from the other; under the same Affection of the Mind, but resulting from an *unhop'd-for Meeting* with a beloved Object, the *right Leg* is advanced to some Distance before the *Left*. Thus, the Astonishment of HAMLET at the Sight of his FATHER'S GHOST, is of a Kind very different from that of OROONOKO, at the unexpected Meeting with his beloved IMOINDA; and  
ought

ought to be very differently express'd. *Impatience*, and *Regret* at being detected in an iniquitous Design, may be heightened by *shuffling* of the *Feet*, without moving from the Spot.

But *Anger* and *Threatening* may be strongly supplied with grand Expression from these Limbs. Whoever remembers old Mr. MILLS, will recollect that he had a *Stamp* with his Foot, which, in some of his Parts, appeared to be directed by his *Judgment*; but, as he introduced it also in others which would no ways allow of it, it appeared to be rather an *Habit*. It had a very fine Effect in the Part of LEON, in *Rule a Wife*, &c: When he assumes the *Husband*, the *Gentleman*, and the Man of *Spirit*: As also in others of the *rough*, *haughty*, and *stern* Kind.

## SECT.



## S E C T. VIII.

*Of the* MANAGEMENT *of the* HANDS *and*  
ARMS.

**W**E come now to a *very* critical Article in the Actor's Conduct. There is scarce a Line to be uttered by *himself*, or to be attended to when spoken by *others*, which does not require a *particular* Movement; nay, even in plain Narrative of common Incidents they must be *far* from *idle*.

But as to the *Expression* of the *Passions*, there is not one of them that does not demand the justest *Emphasis* in their Movement and Attitudes; and all of these are to *vary* according to the several Turns the POET may give to one and the same *Passion*.

What a noble *Attitude* may each Hand and Arm be thrown into, by a GENERAL giving his Command at the Head of his Troops. The Right extended in a direct Line from the Articulation at the Shoulder Blade, and the Truncheon placed by

F th<sub>e</sub>

the Hand into, nearly, the same Direction; while the Left supports his Robe, half thrown back, from the Ground!

And here, I cannot but observe, that, unless he be a Man well conversant in *Attitudes*, the Actor will find himself much embarrass'd in the Management of these Limbs, if his Dress be ROMAN, ASIATIC, or *very* different from those of his *own* Country.

I have seen a CATO, and one very deservedly celebrated, who miss'd his *critical* Point of Time in applying his Handkerchief, to wipe off the only Tears he sheds in the Play, by not being able to find out the narrow Slit of the Pocket in a ROMAN *Tunic*.

The CHINESE, and, I believe, other ASIATICS, wear their Handkerchiefs at their Girdles; whether the ROMANS wore theirs at their Belts I won't take upon me to say: But this I must observe, that, as it was a Weakness in a ROMAN to *cry* before Witnesses, among the STOICS especially, they generally concealed their Tears under their *Toga*.

It

It would be endless to attempt to produce Instances of what variety of *Attitudes* these Limbs may be thrown into by a MASTER of THEATRICAL EXPRESSION. One, however, I take the Liberty to produce from *Venice Preserv'd*; not merely, as it contains a great *Variety* of *Attitudes* of the *Feet* and *Legs*, but as it will introduce a *Stricture* upon the Movement of the *Hand* and *Arm*, which I believe is not common.

What I refer to commences at that Scene, where the Conspirators discover to PIERRE their Suspicions of the Fidelity of his Friend JAFFIER.

Ren. ——— I for my own Part wear  
A Dagger ———

Pier. Well.

Ren. And I could wish it ———

Pier. Where?

Ren. Bury'd in his Heart.

Pier. Away; we're yet all Friends,  
No more of this, 'twill breed ill Blood among us.

Spin. Let us all draw our Swords and search the  
House,  
Pull him from the dark Hole where he fits brooding  
O'er his cold Fears, and each Man kill his Share  
of him.

*Pier.* Who talks of killing, who's he'll shed his  
Blood,

That's dear to me? Is't you? or you, Sir?

What, not one speak? How you stand gaping all  
On your grave Oracle, your wooden God there!  
Yet not a Word? Then, Sir, I'll tell you a Secret,  
Suspicious but at best a coward Virtue.

*Ren.* A Coward!—

*Pier.* PUT UP THY SWORD, OLD MAN,  
THY HAND SHAKES AT IT; come lets heal this  
Breach;

I am too hot: We yet may live all Friends.

*Spin.* 'Till we are safe, our Friendship can't be so.

*Pier.* Again! Who's that?

*Spin.* 'Twas I.

*Thead.* And I.

*Rev.* And I.

*Eli.* And all.

*Ren.* Who are on my Side?

*Spin.* Every honest Sword.

Let's die like Men, and not be sold like Slaves.

*Pier.* One such word more, by Heav'n I'll to the  
Senate

And hang you all like Dogs, in Clusters.

Why weeps your Coward Swords half out their  
Shells?

Why do you not all brandish them like mine?

You fear to die, and yet dare talk of killing.

'Tis not difficult to see what noble Em-  
ployment for the *Attitudes* of PIERRE lies  
in so narrow a Compass; in which the  
*Limbs,*



*Limbs*, we are speaking of, have no *small* Share : But this Passage was chosen, preferably to others, on account of that contemptuous Address to RENAULT, mark'd in *Capitals*.

The ITALIANS have a Method of expressing *Contempt* different from ours. By them it is done by waving the right Hand pretty near their own Face, and turning their Head aside from the Object they direct it to. Whether, as the Scene is laid in ITALY, it would not be *Merit* in an ENGLISH Actor to express it in the ITALIAN Manner, is submitted to public Judgment ?

It may be objected, that, as this is the *bighest* Act of Contempt one ITALIAN can shew to another, it ought to have been mitigated against an old Man, as RENAULT was. But it must be remembered, that PIERRE was not only warmed by the present Affront to himself, but had been also apprised of RENAULT's villainous Attempt upon the WIFE of his FRIEND.

I can-

I cannot conclude this Article, without recommending, to those who attempt to succeed *Capitally* upon the Stage, the Study of the best *Paintings*, *Statues*, and *Prints*, many of which may be inspected upon easy Terms. Among these the *Attitudes* of the *four Limbs* are express'd, through the several *Passions*, in a very grand and masterly Manner, and, if happily hit of by an Actor, would place him to high Advantage upon the *Stage*.

It was, long, matter of Amazement to me, how the *antient Actors* could please a judicious and polite Audience, under the *PERSONA*, which hid the *most expressive* Member of the whole Body, the *Head* and *Face*.

The *CHINESE*, who, though they have no *regular Stage*, yet have their *Itinerant Actors* who perform, at short Notice, at the Entertainments of the *Great*, have their *Persona*. I have seen, and worn one of them, but cannot express how much I am at a Loss to think, how any *elegant Action* can be carried on under such an *Incumbrance*.

But

But as to the politer Stages of the *Classical* ANTIENTS, I conceive their *chief* Power of pleasing lay in their *Attitudes*, and the Management of their *Limbs*. They had the most finish'd *Paintings* and *Statues*, obvious to their Inspection; and by producing these *Attitudes* express'd by them, upon the Stage, could not fail to give great Satisfaction to their noble and polite Audiences.

## S E C T. IX.

*Of the* MANAGEMENT *of the* HEAD.

THERE is little to be offered upon this Article; but what there is has great Significancy in THEATRICAL EXPRESSION.

The HEAD, sinking between the Shoulder, protruded over the Breast, hanging on one Side (unless in *Arch-Comic* Parts) or carried with a constant erect Stiffness, would ruin all kind of Attitude: Whereas, an erect easy Carriage gives Grace, Dignity, and Authority; and serves to express, when a little more elevated than  
in

in the general *Deportment*, *Haughtiness*, *Defiance*, *Bravery*, and *Resolution*.

A graceful *Nod* conveys *Approbation* and *Consent*; one more quick, and repeated, enforces *Obedience* to Commands; a slow Movement from Side to Side should accompany *Disapprobation*, *Denial*, and *Despair*; and a turning it Sideways over either Shoulder towards the Object we address, carries *Contempt*, *Menaces*, *Tenderness*, *Fondness*, and *Regret at parting*.

## S E C T. X.

### *Of the MANAGEMENT of the FACE.*

THE FACE is the grand *Index* to the *Mind*, the *Soul*, and the *Affections* and *Passions* of both: In course, the MANAGEMENT of this is the *capital* Test of an Actor's *Judgment* and *Abilities*.

Disencumber'd as they are from the PERSONA; the *modern* Actors have an infinite Superiority over the *Antient*, in the Power of pleasing; and therefore that Actor who is indolent or indifferent in the Study



Study of so material a Part of Expression, is unpardonable.

There are some Men, indeed, of such unhappy Countenances, as to be entirely void of Meaning; some, whose Muscles are flexible to none but the grosser and more boisterous Passions: These should *never* attempt the *Stage*, unless in *low Comedy*. Others there are of an Aspect more sensible and ductile, but too ignorant of the *Theory* of the *Passions*, and the *Manner* in which *Nature* throws them into the *Countenance*, to be able to turn their promising Features to any Advantage: These should *never* attempt the *Stage*.

*Volumes* might be wrote upon this *single Article* in THEATRICAL EXPRESSION. Every *Feature*, every *Muscle*, may be made to *speak*; and every *Passion* and *Affection* of the human Mind, under all the various Modes in which *Nature* expresses them, may be conveyed to the Perception of a sensible Spectator, without the least Assistance from *Speech*.

'Twould be Folly, in so small a Performance as we intend this to be, to enlarge upon a Subject so extensive : We close it, then, with a single Instance (in Part) of what may be executed by the *Features*, under the MANAGEMENT of a judicious Actor.

In the *Siege of DAMASCUS*, p. 46. of Messieurs *Tonsons* 8vo Edition in 1753, PHOCYAS the Christian General, is brought Captive by DARAN, an Officer in the SARACEN Army, to CALED, the surly Chieftain of that brutal People.

*Cal.* Whence, and what art thou !— of *Damascus* ?—*Daran*,

Where didst thou find this dumb and sullen Thing,  
That seems to lour Defiance on our Anger ?

\*\*\*\*\* &c.

*Cal.* Have I not seen thy Face ?

*Abu.* [to *Caled.*] He hears thee not ;  
His Eyes are fix'd on Earth ; some deep Distress  
Is at his Heart. This is no common Captive.

*Cal.* A Lion in the Toils ! we soon shall tame  
him.

Still art thou Dumb ! —Nay ; 'tis in vain to cast  
Thy gloomy Looks so oft around this Place,  
Or Frown upon thy Bonds—thou can'st not 'scape.

Hitherto,

Hitherto, we find, PHOCYAS has not spoken *one word*; but how expressive his *Features* must have been, appears from the Effect they had upon his stern Enslaver.

Let us now see, how *they* must have been concerned when he breaks into *Speech*; as he now immediately does in Reply to the haughty CALED.

*Pho.* Then be it so—the worst is past already,  
And Life is now not worth a Moment's Pause.  
Do you not know me yet?—Think of the Man  
You have most Cause to curse, and I am He.

*Cal.* Ha! *Phocyas*?

\* \* \* \* \*

*Pho.* Yes,  
Thou proud, blood-thirsty *Arab*!—Well I know  
What to expect from thee; I know you all.  
How should the Authors of Distress and Ruin  
Be mov'd to Pity? That's a Human Passion;  
No—in your hungry Eyes that look Revenge,  
I read my Doom. Where are your Racks, your  
Tortures?  
I'm ready—lead me to 'em; I can bear  
The worst of Ills from you.———

In this Speech we find, that the *Features* of the ARAB *Chiefs* were no *less* employed than those of PHOCYAS.

## S E C T. XI.

*Of the MANAGEMENT of the EYES.*

**T**H O' the EYES are, properly included in the last Article, and, in what we have given there, intended they should be so; yet, as they are the *most* speaking, *most* significant *Feature* in the *Face*, we think ourselves obliged to give them a more particular and distinct Consideration.

In every *rising* Passion the *Eye* always makes the *first* Discovery; and, *generally*. in those more *sudden* and *instantaneous*. *Pleasure* and *Joy* lights them up to sparkling Brilliancy; *Disappointment* and *Grief* deadens them into Languor and Tears:—*Astonishment* and *Fear* keep them fix'd and open; *Humility*, *Modesty*, and *Abasement* under Conviction of Villany, direct them to the Ground. *Courage*, *Resentment*, and *Anger*, make them roll, swell, and dart out, as it were, a kind of Fire; *Tenderness* and the *softer Passions* make them swim with a gentle, placid Mildness.

They



They *menace* ; they *chide* ; they *despise* ;  
they *approve* ; and were made for num-  
berless *nobler* Purposes in an Actor, than  
to *ramble* over the House, or be *particular*  
to the GREEN-BOXES.

Mr. SOUTHERN supplies us with a fine  
Instance, in Point, in the last Scene of  
the second Act in his OROONOKO ; when  
that *amiable* PRINCE is thrown into a de-  
lightful Astonishment at the despair'd-of  
Recovery of his IMOINDA.

Gov. [to Oroonoko] *Clemene* too shall thank you  
—She is safe—

[Brings *Clemene* forward, looking down on the  
Ground.]

Look up and bless your brave Deliverer.

Oro. Bless me indeed !

Blan. You Start !

Oro. O all you Gods !

Who govern this great World, and bring about  
Things strange, and unexpected, can it be ?

Gov. What is't you stare at so ?

Oro. Answer me some of you, you who have  
Power,

And have your Senses free : Or are you all  
Struck thro' with Wonder too ?

Blan. What would you know ?

Oro. My Soul steals from my Body thro' my  
Eyes :

All

All that is left of Life, i'll gaze away,  
And die upon the Pleasure.

Gov. This is strange.

Oro. If you but mock me with her Image here :  
If she be not *Imoinda*—  
Ha! She faints!

Nay, then it must be She: It is *Imoinda*:  
My Heart confesses her, and leaps for Joy,  
To welcome her to her own Empire here.  
I feel her all, in every Part of me.  
O! let me press her in my eager Arms,  
Wake her to Life, and with this kindling Kiss  
Give back that Soul, she only lent to me.

\* \* \* \*

Oro. *Imoinda*! O! thy *Oroonoko* calls.

What *various* Employment for the  
*Eyes* is here! With what a *Look* of inef-  
fable *Complacency* and *Fondness* would the  
*real* OROONOKO have express'd the last  
Line.

## S E C T. XII.

Of SILENCE by *artificial* PAUSES.

THIS, when critically introduced,  
gives a *capital* Grace to THEATRICAL  
EXPRESSION, and does as much  
Honour to the Actor's *Judgment*, as to  
his

his *Performance*. In several of the *Passions*, particularly *Astonishment*, *Terror*, *Grief*, and *excessive Choler*, NATURE has Recourse to *such* a Relief, and evidently directs the Actor to his Duty: But the *delicate* Opportunities of introducing these *artificial* PAUSES, lie too remote from *common* Application, and are known to those only, whose *Theatrical Taste* is very *accurate*.

In some DRAMA's the POET has thought fit to give a few Directions for introducing them; but as the ever memorable SHAKESPEARE stands in Evidence, that those who succeed best in DRAMATIC POETRY, may make but *indifferent* Figures in DRAMATIC ACTION, the judicious Actor will scarce think himself obliged to adhere *strictly* to their Intimations.

It is not without the humblest Deference to better Judgments, that we venture to produce, upon so capital an Article in THEATRICAL EXPRESSION, three Instances, in which, we conceive the *artificial* PAUSE may have a very *happy* Effect.

fect. An *ASTERISM* will point out where we think they should take Place.

We shall take the first from the last Scenê, but one, in *OROONOKO*, where that fondest of Husbands is struggling between *Tenderness* and the *Necessity* of killing his amiable *WIFE*.

*Imo.* I'm ready.

*Oro.* \* O ! Where shall I strike?

Is there the smallest Grain in of that lov'd Body  
That is not dearer to me than my Eyes,  
My bosom'd Heart, and all my Life-blood there ?  
Bid me cut off these Limbs, hew off these Hands,  
Dig out these Eyes, tho' I would keep them last  
To gaze upon thee ; but to murder thee !  
The Joy and Charm of every ravish'd Sense,  
My Wife ! \* forbid it Nature.

The *silent* Survey of the *BELOVED OF HIS SOUL*, necessitated to Destruction, and of those Beauties, which his *own* extended Hand is about to strike into *irretrievable* Extinction, cannot but move a sensible Spectator to a sympathetic Feeling of such aggravated Distress ; and, if he has ever known what it is to *love*, to *enjoy*, to *part with*, a *Woman* every way *amiable* and *worthy*, in the Bloom of  
*Health*,





awful Curiosity to hear what so great a Man can, in *Character*, say upon such an Occasion, and consequently are fitted to receive with higher Admiration, the noble, Patriot Remark, that follows upon a Subject so interesting to himself.

Mr. GARRICK supplies us with the third Instance, in the justly celebrated *Tent-Scene* in RICHARD III. where that Monster in Blood and excessive Villany, wakes in all the Terrors of an Imagination distracted by conscious Guilt.

*Rich.* Give me a Horse—bind up my Wounds !  
\* Have Mercy, Heav'n !

What *masterly Expression* has the 'great SHAKESPEARE shewn in these eleven Words ! The rapid Incoherence of the first Line, presents strongly to us the guilty Confusion of RICHARD's Senses, scarce yet awake, at the Eve of a Battle, which might bring him a full Punishment for his enormous Crimes ; and, for the first Time, forces him to address that HEAVEN which, he believed, he had offended beyond *Forgiveness*.

A Man,

A Man, awaken'd in *Surprize*, requires *Time* to recover himself for coherent Speech: One, awaken'd in *Terror*, more; because *Terror* retards the Motion of the Blood, and the Flow of Animal Spirits is check'd, in Proportion. Were it for no other Reasons, a PAUSE at the End of the first Line is *necessary*, according to the *usual* Affection of Nature upon *such* Occasions.

But, to bring a remorseless Wretch to *Feeling*, and from *Feeling* to *Pray*, requires a PAUSE *indeed*. Exquisitely just and beautiful is SHAKESPEARE'S *Expression*; exquisitely just and beautiful is GARRICK'S *Action*, in so small a *Compass*!

If any Reader is at a Loss to know the Meaning of the second MOTTO in the TITLE-PAGE to these Papers, the best Construction I can refer him to, is Mr. GARRICK'S PAUSE in this excellent Speech.

## S E C T. IX.

Of SILENCE, *when attending to the PARTS of other Actors.*

THESE Intervals of SILENCE, if we may judge by their Conduct, seem to be considered by the Generality of Actors, as intended merely for the *Recovery of their Breath*; and are commonly employed in surveying the Number and Quality of their *Audience*. We shall find, among some, a Speech calculated to *excite a latent Passion*, or to *heighten* one already in its *Rise*, received with perfect *Apathy* and *Indifference*; and the Answer, all at once, preposterously returned in the *Rage of Passion*, or *Theatrical Throws of Distress*.

What Spectator of the *least Taste* can bear with such *Distortion of Nature* and *common Sense*? Though the Audience is either too candid or polite to express their Censure in the usual Way; let not the Actor conclude from hence, that this sort of Inaccuracy is *either trivial or unnoticed*.



*noticed.* 'Tis in *Tenderness* to his fellow *Actor* at that Time *speaking*, that the public Token of Disgust is suppress'd; least the *Hiss* should throw the Speaker into Confusion, by misapplying it to *himself*.

But the Actor, by this Piece of Misconduct, is not only losing himself in the Favour of the Publick, but throws away the fittest Incentives to work him up to a proper Frame for delivering his next Speech. Do we not see, when Argument and Altercation run high in common Discourse, that a single *cutting* Word shall throw the Person it is address'd to into an higher and more natural Passion, than he would have risen to if he had had more of the Conversation to himself? And is it not equally common, that a Man of humane Sensibility, shall be work'd into all the Emotions of Compassion and Sympathy, nay sometimes even to Tears, by attending to a plain Narrative of deep and real Distress?

'Tis

'Tis *unpardonable* in an *Actor* not to avail himself of these Advantages : It shews, as if he paid no kind of Regard to the Judgment or Satisfaction of those who *support* him.

The late Mr. *Milward*, who, though not of the *first* Rank, was very far from being an *indifferent* Actor, confess'd to me, that, in several of his Parts, a careful Attention to the Speeches that were address'd to him, hardly ever fail'd of bringing him to feel Emotion altogether as strong and affecting as those of Nature on the same Occasions ; and that sometimes *real Tears* made the Application of an Handkerchief absolutely necessary to him. He particularly, I remember, instanced the Part of JAFFIER, and, among other Circumstances of Distress in that Character, I think he mentioned the Struggle he felt between *Tenderness* to his WIFE, and *Honour* to his FRIEND, while BELVEDERA address'd him in the following Terms : *Venice Preserv'd*, Act 3, Scene 1.

*Belv.*

*Belv.* Yes, yes, there was a Time  
 When *Belvidera's* Tears, her Cries and Sorrows  
 Were not despis'd, when if she chanc'd to sigh  
 Or look but sad ;——there was indeed a Time  
 When *Jaffier* would have ta'en her in his Arms,  
 Eas'd her declining Head upon his Breast,  
 And never left her 'till he found the Cause.  
 But let her now weep Seas,  
 Cry till she rend the Earth, sigh 'till she burst  
 Her Heart asunder ; still he bears it all,  
 Deaf as the Wind, and as the Rocks unshaken.

\* \* \* \* \* &c.

*Belv.* Tell me, be just, and tell me,  
 Why dwells that busy Cloud upon thy Face ?  
 Why am I made a Stranger ? Why that Sigh  
 And I not know the Cause ? Why, when the  
 World

Is wrap'd in Rest, why chuses then my Love  
 To wander up and down in horrid Darkness,  
 Loathing his Bed and these desiring Arms ?  
 Why are these Eyes Blood-shot with tedious  
 Watching !

Why starts he now ? And looks as if he wish'd  
 His Fate were finish'd ? Tell me, ease my Fear ;  
 Left, when we next Time meet, I want the Power  
 To search into the Sickness of thy Mind,  
 And talk as wildly then, as thou look'st now.

*Jaf.* Oh ! *Belvidera* !

What can we think of the Actor who  
 should receive such affecting Addresses to  
 the

the *Heart*, without such Emotions as those Mr. MILWARD felt. Mr. MILWARD, I believe, was allowed, by those that knew him, to have been a *Man of Honour*, and a good *Husband*: SUCH *will* feel; and that, in every Part they undertake.

## S E C T. XIV.

*Of TASTE in DRESS.*

AS this and the following Article very seldom fall under the Direction of an *Actor*, we shall reserve them for more *particular* Observation in the APPENDIX; where we shall attempt to shew, how far the Conduct of a MANAGER may contribute to *promote*, or *lessen* the *Elegance* of THEATRICAL EXPRESSION.

But, tho' the Actor may be obliged to *submit* to wear the Dress provided for him, he ought not to be without a *Taste* of its *Propriety*. Let that Part of it that is furnished by the MANAGER be ever so *elegant* and in *Character*, the Actor who is not *sensible* of this, will never wear it with  
Ease;



*Ease* ; and 'tis five to one, but that, in those Particulars which the Actor usually supplies himself, there will be an untoward and ridiculous *Impropriety*. I have seen an HERO, whether *Greek* or *Roman* I forget, who is to make nothing of *chinning* whomever comes in his way, with an *Effeminate Plenitude* of *Cherry-colour'd Ribband* depending from the Tail of his PERUKE ; while the Princely Heroine of the same Country has *totter'd* in *State* upon a Pair of FRENCH-HEELS.

This leads me to remind the Actor that it behoves him to be conversant in the *Modes* of Dress, *antient* as well as *modern*, of *other* Countries besides his *own*. The GREEK, ROMAN, and ASIATIC, allow of no *open Bosom*, *Pocket-hole*, *Breeches-waist-Band*, or *Hat*, to find Employment for his *Hands*. The *Sword* and *Truncheon*, 'tis true, will help him out now and then ; that is, *in* or *before* a *Battle* : The *Handkerchief* too, may be of service once or twice, perhaps ; but the HERO must not make too *frequent* Application to this *female* Apparatus to Distress.

I

treffs. I could never find that ALEXANDER, CATO, or any of their ILLUSTRIOUS COUNTRYMEN were Masters of a *Snuff-Box*; so, I doubt, 'twould be too bold a Stroke to have Recourse to that common Relief to the *Hands* and *Memory*, should the PUBLIC be ever brought to allow of it, in *modern* TRAGEDY, where the Scene may be laid in a *Snuff-Country*.

To what, then, must the Actor apply for Rules of Deportment in *Dresses* so *different* from his *own*? To TAST. This ought to be natural; were it so, it would soon bring him acquainted with the proper Manner of managing any *Dress* exemplified before him. But *this* kind of *Tast* may be acquired: Let him, as above intimated, consult the best *Paintings* and *Statues* where the *Drapery* is of the Kind we are speaking of: These will lead him into a graceful *Variety* of Deportment; and in Time make *any Dress* as *manageable* and *easy* to him as his *own*.

## S E C T. XV.

## Of TAST in SCENERY.

**T**H O' the Actor, I believe, is seldom consulted upon *this* Head ; it will be of Service to him to know when these necessary DECORATIONS are executed in TAST ; were it is for no other Reason than this : It will excite him to more *correct* and *animated* Action.

The whole, indeed, is lost to *his* Eye, on the Spot where he is to perform ; but he knows the Effect which a *masterly* Performance upon *Canvas* will have at those Points from whence the *Spectators* view it. If the *Streets, Buildings, Rooms* and *Furniture, Gardens, Views of the Country*, &c. be executed in the *Tast* of the *Country* where the Scene of Action in the Play lies, and the *Keeping* and *Perspective* be good, the whole HOUSE never fails to give the most audible Evidence of their Satisfaction. This puts them into a Complacency very favourable to the Actor, who appears to them with *double* Advan-

tage, when every thing around him is in *Character*.

On his Part, the Actor, if he has any *Tast* of this kind, will shut his *mental Eye* to the naked *Intervals* between the *Side Scenes*; and conceiving himself upon a Spot as elegant as it appears to the *Spectators*, will endeavour to make his *Action* correspond with *those* Ideas which the *Scenery* had raised in them.

On the *Reverse*, an Actor, whose Ideas are no ways elevated by the ornamental *Propriety* of the Spot he acts upon, runs the Hazard of falling into a *Poverty* of Action; the least Instance of which will be conspicuous to those, whose Expectations of *his* Execution have been raised by *that* of the *Painter*.

Besides, as there is a *great Affinity* between the *polite Arts*, a *remarkable* Insensibility to *one* is generally accompanied with an *indifferent* or *vitious Tast* in *others*; and it is much to be feared that an Actor, who is very little affected by *one* kind of *Theatrical Propriety*, will  
prove



prove defective in others *more material*, perhaps, than *that* we have been speaking of.

## S E C T. XVI.

*Of Variety in Acting, at different Times, the same Part.*

**C**ORRECT and *spirited* Action will give a *lasting* Agreeableness to any Part, tho' no *Variety* be attempted; but a judicious *Variation* will render it still more agreeable; and is, perhaps, *necessary*, when a Play has a Run for several Nights successively.

To attempt this in trivial Incidents would either escape our Observation, or, if observ'd, would rather lessen than encrease our Opinion of the Actor's Judgment. We expect it only in those more refined Parts of Action, which struck us most at first; whose Impression upon us becomes weaker and weaker by a long repeated *Sameness*. This, I acknowledge, renders the Attempt more difficult, but, if succeeded in, more glorious to the Actor, who

who will now have arrived at the *Summit* of *Theatrical Excellence*.

The ITALIANS, I think, are allowed to carry off from other Stages the Preference in this Point; and, if they have several Actors as adroit as their astonishing Country-woman in the *Burletta's* of the Season before this, I do not see who can refuse to give it them.

I have been very cautious of coming to Particulars with any Performer upon our present Theatres, ONE only, a PERFORMER indeed, excepted: The *Ladies* I have not dared to suppose any ways concerned in these Strictures: And I take this Opportunity of assuring the *Theatrical Bodies* of *both Houses*, that tho' my Opinion of Action stood at the Point it does in these Sheets, before several of them had made their Appearance to the Town, I never could be prevail'd upon to join in a noisy Discouragement of those, who, fail as they might, were attempting to gratify me in one of my most favourite Entertainments.

I shall

I shall therefore, in my further Remarks upon this Article, go back to the *Old ITALIAN THEATRE*, when *FARINELLI* drew every Body to the *Haymarket*. What a Pipe! What Modulation! What Extasy to the Ear! But, Heavens! What Clumsiness! What Stupidity! What Offence to the Eye!

Reader, if of the City, thou mayest probably have seen in the Fields of *Islington* or *Mile-End*, or, if thou art within the Environs of *St. James's*, thou must have observed in the *Park*, with what Ease and Agility a Cow, heavy with Calf, has rose up at the Command of the Milk-woman's Foot: Thus from the mossy Bank sprung up the *DIVINE FARINELLI*.

Then with long strides advancing a few Paces, his left Hand settled upon his Hip, in a beautiful Bend, like that of the *Handle* of an *old fashion'd Caudle-Cup*, his Right remained immoveable across his manly Breast, 'till Numbness called its Partner to supply the Place; when, it relieved

lieved itself in the Position of the other *Handle* to the *Caudle-Cup*.

'Twas well for this *tuneful* Exotic, that the Generality of his Audience were more ready to extinguish one Sense to gratify another, than I, attached as I am to musical Merit, could suffer myself to be. Otherwise, this AMPHION, more potent than him of THEBES, had never drawn together the *richest* Stones of INDIA; nor received, from some of the fairest Hands in *England*, Boxes ennobled with those expensive Productions of Nature, and render'd more valuable, by including Notes upon the BANK for 1000 *l.* each. Such, as I have heard, were the Offerings of that Day to the *tuneful, see-saw Clumsiness* of this DIVINITY.

At the *same* Time, on the *same* Stage, and in the *same* OPERAS, shone forth in full Excellence of *Theatrical Expression*, the *graceful*, the *correct*, the *varied* Deportment of SENESINO. FARINELLI had stole the *Ears*, but SENESINO won the *Eyes* of the House; that Part of it, I mean, who were not *Musick-mad*.

Thrice,



Thrice, in a short Interval of Time, have I seen this masterly Actor, in the Opera of ARTAXERXES: And eighteen Years have not obliterated the full Remembrance of that great but natural Manner of his Deportment in a Scene, which called for the Exertion of almost *every Passion*. He personated the Father, of a Son, who had, in the Extravagance of Duty and Affection, taken upon himself his Father's Guilt, and was chearfully submitting to bear capital Punishment in his Stead.

It happen'd in this *Opera*, which seldom is to be met with in *Italian* DRAMATIC Compositions, that the Author had tolerably acquitted himself in a Soliloquy of the Fathers, descriptive of the Tortures his Son was to suffer in his Place.

Confin'd, as he was, to the Measures of *Recitative* and *Song*, SENESINO went thro' the Struggles of Nature agitated to excess, with surprizing *Execution*; and, (which I hope will save me from the Charge of impertinent Digression) a *Va-*

riety of *Expression*, each of the three Nights I saw him in that Character.

# S E C T. the L A S T.

Of BEHAVIOUR, under the Censure or Applause of the Audience.

I Mention this, not so much as a Part of *Theatrical Merit*, as of *Theatrical Prudence*; which, if not attended to, may do the Actor great Prejudice in the Opinion of the Public.

If he appears *insensible* to their Censures, they set him down as a Man too *partial* to himself; if *baughty* and *indignant*, they mark him out as one to be *humbled*; if he feel Rebuke too *strongly*, he is *damp'd* for the Night, and his Auditory impute his subsequent *dispirited* Action to his want of *Judgment* to go *through* with his Character.

Prescription for this lies in a *narrow* Compass. I would not advise a *Tragic-Actor* to Mr. *Wilks* his Expedient, of turning a *China-Orange* Pulp, thrown in  
Levity

Levity or Resentment, into a *Seville-one* ; but perhaps a modest Inclination of the Head and Body, at an Interval that breaks not into the Prosecution of his Part, may win off the Censure of his Audience into open Encouragement.

I own it hard for a *judicious* Actor to stoop to the Reprimands of the *Ignorant* Galleries, and a *petulant*, perhaps, a *Party-formed* Pit : But the Submission proposed to him is too slight to be boggled at in a Case of *Extremity*.

*Applause*, it may be thought, requires no Precaution to the Actor : *More*, perhaps, than *Censure*. 'Tis the same in *Theatrical* as in *private* Life ; *Pride* and *Elevation* are, almost, *inseperable* Companions ; and the Man who thinks his Character is *established*, may *play* away the Merit which is necessary to support it.

*Applause* is frequently bestowed in the *Theatre* with as little Judgment, as *Censure* ; and as every Evening brings together a new Audience, differently disposed and qualified from that of the preceding, we often find the same *Play* very differently

received. Should an Actor, therefore, plume himself upon such *curfory* Indications of popular Favour; grow Self-sufficient; remiss in his Action; and think all Study for further Improvement unnecessary; he will infallibly sink into absolute Contempt and Disgrace.

But, further: Should modesty and Discernment preserve the Actor from making so fatal an Application of the public Favour, it may affect him in another manner less easy to be guarded against. To be pleased at the Approbation we meet with is natural and proper: No Actor can be insensible of it. But, if his Pleasure rise so high as to *dissipate* or *break into* those *Ideas* by which he should *support* the Character he is representing, he will be as much disconcerted, as if he had met with an equal Measure of *Censure*; with this Difference only: In the *latter* Case he'd be at a Loss to *act up to* his Part, in *this* he would run the Hazard of *over-doing* it.



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T H E  
APPENDIX.

**H**ITHERTO we have attempted to represent how far the *Delicacy* of THEATRICAL EXPRESSION depends upon the *Actor*.

For this Place is reserved a modest Application to the MANAGERS and the TOWN: Each of whom has so much Influence upon THEATRICAL EXPRESSION, that, without *their* Concurrence, *Betterton, Booth, Wilks, Cibber, &c.* and, at the Date of these Presents, \* \* \* \*, and a long &c: Among the Men; as also the *Mesdames* of the *last* Theatre, and the *Mesdames* of the *present*, would have found their *Theatrical Capacities* less evident to the Spectators.

I pretend to no Knowledge of the Theatre *behind* the Curtain. On that account,

count, I think it great Ill-manners to call in Question the MANAGER's Conduct, as to *receiving* or *discarding* new Plays; *admitting* or *rejecting* fresh *Candidates* for the Stage: Their *Impartiality* to *Recommendations*, and their treating their *middle-rank'd* Actors with the utmost *Complacence*. I am the rather inclined to think thus, because, since public *Inquisitions*, *Orations*, &c. have been set up, the chief Complaints on these Points, have come from those Quarters where every Man may find *Ears* in plenty.

Whereas, neglected *Merit* is *silent*; or, if obliged to complain, *modest*.

But, the *Curtain*, once drawn up, (after which no Money is refunded) the Spectator has a Right to judge of the *whole* Oeconomy of the *Theatre*.

Should the *Parts* be wrong *Cast* \*, those, before the *Curtain*, unless Novices in the *Theatre*, perceive it directly; grow fullen and disappointed; and, when a capital

\* A *Theatrical* Term, for giving each *Part* or *Character* in the *Play*, to the Person, to whom, in all Points, it is best suited.

Actor comes in, receive him with not half the Satisfaction and Approbation, he deserves; because he has not proper *Counter-Actors* to set him off. Thus, will the *Delicacy* of THEATRICAL EXPRESSION suffer, if the MANAGER, be his Motive what it will, does not *cast* his *Parts* right.

I have, and will avoid Particulars; for I mean to give not the least Disgust to those, who are at *incessant* Thought to *please* the TOWN.

I suppose, 'twill not be *singular* to say, that Actors may grow out of *Figure*, though not out of *Merit*.

A *worthy* Man (as far as I have heard) and a *correct* Speaker, (as far as I can judge) appears, in a *Swan-wing* Peruke, to personate, at the Age of—, a young Gentleman. Is this *casting* the *Part* right? IAGO he will *properly* personate as long as he can speak.

My Regard for Mrs. P— runs so high, that I wish I may seldom see her upon the Stage, but in the Character of a *Dowager* of *Distinction*, in which, and  
*similar*

*similar* Parts, she will long continue, the *Satisfaction* of the Town.

I have Reason to think, (flender as my Acquaintance with the Theatre is) that, in *casting* the Parts, the MANAGER is not *entirely* to blame. *Actors*, of *Consequence*, will not easily submit to *his*, or, perhaps, to the Advice of a judicious *Rehearsal*.

But I cannot conceive, how those, connected in a *common* Interest to please the Public; how those, who have any *Merit* with the Public, can think they degrade themselves by personating, if the *Excellence* of THEATRICAL EXPRESSION depends upon a due Support of the *Under-Parts*, a Character somewhat beneath the Plume and Truncheon; provided that the TOWN is *pleased*. If *pleased*, they *approve*; and pay an additional Regard to the Actor, who condescends to appear in lower Parts, that the *Drama* may be represented with *Spirit*.

'Tis also the MANAGERS Part to set off, in Point of DRESS, the *Actor's* Performance: And, as has been observed, he little consults his *own* true Interest, if he  
*does*



*does not.*—The *Actor*, if he has any Sense, feels a Neglect of this kind so far, as never to get above the Idea of being the MANAGER'S *Dependant*: How will a MANAGER'S *Dependant* command the Passions of the Audience!

The Spectators will be prejudiced against him, upon the Presumption, that were his Merit deserving of *better-fitted Cloaths*, the MANAGERS would have taken more Care about them.

But I shall lay these Kinds of *Checks* to *Theatrical Expression*, under the Article of *Saving OECONOMY*.

It requires not an Admittance to the *Theatres Account-Books*, to know that the most *trivial* Article in their Establishment runs *high*; and that a diligent Eye must be had to *every* Point of *Saving*: But, perhaps, the *Saving-Part* may be placed where, all things considered, it may turn out not quite so *recruiting* to the THEATRICAL-*Chest*. This will certainly be the Event, if the necessary *Ornaments* are niggardly bestowed upon capital Performances,

mances, and *lavish'd* away *unnecessarily* upon others, more *Inferior*.

To set off one of *Shakespear's* *shewy* Plays, what a *Profusion* of *Lace* and *Embroidery* do we find among the *Dumb-Courtiers*? And what *Sensation* does this *Expence* occasion to the *Spectators*? A very disagreeable one. We see the *inferior* Part of the *Court* like a *Monmouth-Street* Regiment; the *Speaking-Lords* indeed are as *Brilliant*, as the last *French-cut* can make them; but the *King* and his *Beef-eaters* are the only Men *dress'd* to the *Time*.

Why are not *all* our Plays *dress'd* in *Character* in Point of *Time* and *Place*? Would it be more expensive to the *MANAGERS*? I aver, not. Let the *Plot* lie in *whatever* Country it will (proper for the Theatre) the chief of the *Natives* *Expence* in *Dress* lies in *JEWELS*: The rest is flimsy *Cloath*, *Silk*, or *Sattin*; which, with the slight *Lace* about them, cost not, at first, I believe, so much as the *Second-hand Cloaths* of our Theatres. Jewels of  
the

the *Theatrical-Water* may easily be come at, and will not tarnish or mildew like *Lace* or *Gloath*; but have this *additional* Recommendation, that they equally fit every Wearer.

It is obvious, beyond reply, what croud-ed *Houses indifferent* Plays will draw, if the Characters are dressed in the *National-Mode*, where the Scene is laid. I cannot, therefore, but think it ill-judged Oeconomy, to be *sparing* in an Article that contributes so much to the *Elegance* of THEATRICAL EXPRESSION.

The MANAGER'S *Judgment* and *Tast*; the ACTOR'S *Spirit* and *Execution*; and the *Curiosity*, *Attention* and *Approbation* of the SPECTATORS, are so much affected by it; that the *Theatres* would soon find themselves *availed* by paying a strict Regard to it.

*Scenery* we presume is allowed to have a very interesting Effect upon THEATRICAL EXPRESSION: Some Particulars in which it has, have been already mentioned.

*Pantomine-Expression* (the Expence of which I could wish the *Theatres* were eas'd of) has all the Advantage of this kind lavish'd upon it that can be expected; and the MANAGERS of our *Theatres* deserve the Thanks of the TOWN, for their great Expence in *Canvas* and *Paint* to please their Taste. Shall then these *Ornaments* be less attended to, when the Promotion of a more *noble* Kind of *Theatrical Expression* is concern'd?

I am not extravagant enough to propose that a *new* Set of *Scenes* should be produced at every *new Tragedy*; I mean only that that there should never be such a *Scarcity* of *Scenes* in the *Theatre*, but, that, whether the Seat of Action be *Greek, Roman, Asiatic, African, Italian, Spanish, &c*: There may be one *Set*, at least, adapted to *each* Country; and that we, the Spectators, may not be put upon to believe ourselves *abroad*, when we have no *local Imagery* before us, but that of our *own Country*.

The



The Appointment of the Pieces of *Music* between the *Acts* in *Tragedy*, deserves, I apprehend, a great deal of the MANAGER'S Attention; or (if he is no judge of *Music*) of such of his Council, who are. Its *preparatory* Effect upon the *Passions*, throughout all Antiquity, is too trite a Subject to be descanted upon.

With due Submission, is it fit that one *Act* of deep *Distress*, and another, where that *Distress* *heightens*, should be separated by an *Allegro* Composition? Or that the *Fifth*, which often places us in the midst of *Battle*, *Bloodshed*, and *Terror*, should be introduced by a *German-Flute Piece*, with the *Piano* under-accompanymments? This is too common to need any Apology for mentioning it. It must be added too, that the *Bell* of one House generally rings in the *Middle* of a *Strain*; to the utter Destruction of the best Piece of *Music* upon Earth, and to the Confusion of those, who, by attending to the *Orchestra*, were endeavouring to keep their Ideas in due Order to preserve the Connection

nection of THEATRICAL EXPRESSION to the End of the Play.

We now beg leave to intimate to the TOWN, that the *Excellence* of THEATRICAL EXPRESSION has great Dependence upon *their* Conduct.

Who would conceive, that those, who pay their Shilling ; much less, those who produce two for *Theatrical* Entertainment ; had not something like a *Tast*, or *Desire* to be *quietly* gratified ! But what interrupting Insolence do we meet with from the *Galleries* almost during the whole Performance ! Insolence ! that nothing but the *Military* and *Peace-Officer* can correct ; as I hope it most rigorously will.

I have nothing to say to the *Green-Boxes*, whose Deportment is always as regular in *public*, as in *private* : And what can I say to the *Pit* ; the *Grand-Academy* of *Theatrical Science* ?

One would expect from this *Area* of *Criticism*, which several *Men of Fortune* frequent, good *Manners*, mutual *Accommodation* as to *Room*, and a *silent Attention*  
to

to what is going forward upon the *Stage*. But the *Breeding* of *Porters*, and the *Silence* of *Fishwomen*, is superior to what I have, *sometimes*, observed in this Part of the *Theatre*.

*Selfishness*, as to Room upon the Benches, is carried to such brutal Excess, that, at a Distance too great to offer my Relief, I have seen Women of genteel Deportment, modest and agreeable Figures, suffered to stand the whole Evening, without receiving the least Accommodation from twenty well-dress'd Fellows, who were near enough to Compliment them with their Seats.

*Crouding*, *jostling*, *disputing* aloud, *wrangling*, nay even *quarrelling* are frequent; and as a *Circle* will necessarily be gathered upon such impertinent Occasions, the *Drama* suffers greatly in its Representation, from these Disorders.

I shall think the few Hours I have bestowed upon these Papers very well laid out, if they should any ways contribute to bring this important Part of the *House*  
to

to Order. But as I am not very sanguine, as to the *Number* of Hands these *Reflections* may fall into, nor, indeed, as to the *Reception* they may meet with; I hope (for the Defect is not general) the *politer* Part of the *Pit* will save the *Play* from being interrupted, by kicking out the Fellow who presumes to be insolent, without any Consideration of his *Rank* and *Circumstances* without Doors.

My Respect for the two *brightest*, and, which is more, *fairest Female Circles* in any *Theatre* extant, makes me hesitate to mention what Prejudice the *Drama* receives from the *BOXES*.

It must, undoubtedly, be from *Inadvertency*, that the Ladies carry on their Conversations *loud* enough to be heard by a great Part of the *Pit*; and, in the *Boxes* nearest the *Stage*, by the *Aëtors* themselves. Should these *Reflections* have the Honour to fall into any of *their* Hands, I am sure their *Delicacy* will make any farther Application unnecessary.

No



No *Remonstrance*, I doubt, will prevail upon the *Smarts* who oblige the *Town* with their *whole Lengths* at the *Side-Scenes*, to take their pretty *Figures* away. To tell them that “ they *take off the Effect* of  
 “ the *Scenery*; that they *make a motly*  
 “ *FIGURE* among *Actors* dress’d in *Cha-*  
 “ *racter*; that they *discompose* the *Per-*  
 “ *formers* by *stopping* up their *Entry* and  
 “ *Retreat*; that they *interrupt* the *Dra-*  
 “ *ma* by their *giggling* and *grimace*; that  
 “ the *whole House* looks upon them as a  
 “ *Nuisance*, and the more *discerning Part*  
 “ as *Coxcombs* ;” would, one would think, *shame* them into *Decency* and *Retirement* :  
 But *Success*, perhaps, is not to be expected from any Appeal to *MODESTY*.

F I N I S.

No. 1. *Answer*, I doubt, will prevail  
 upon the *Savages* who oblige the *Ten*  
 with their whole strength at the *Side*-  
 to take their pretty *Figure* away. To  
 collect that "they took off the Effect of  
 the *Savages*; that they make a *map*  
 "Figure among *Ables* died in *Ca*-  
 "ment; that they *disorder* the *Pa*-  
 "ment by *lopping* up their *Emy* and  
 "ment; that they *sway* the *Pa*-  
 "ment by their *giving* and *giving*; that  
 "the *Ables* look upon them as a  
 "ment; and the *more* *giving* but  
 "ment; would one would think  
 "ment into *Barney* and *Barney*.  
 But *Barney*, perhaps, is not to be *exposed*  
 of *Barney* *Barney* to *Barney*.